

Rodney Carrington Enterprises, Inc.
Tour Rider/Show Advance/Production Advance

2017 RIDER



CONTACTS FOR ALL LIVE PERFORMANCES

UTA

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Federal ID # 73-153849

You can also find this rider, along with press, media, and artwork at www.rodneycarrington.com.

This rider contains the specifications for Rodney Carrington. It is considered part of the agreements and contracts between the Artist and its representatives, national and local promoters, and the venue. Reading and understanding of this rider is imperative to a successful show. If there are any questions please call Tour Manager. This agreement may not be changed, modified, or altered in any manner whatsoever. Requested changes must be submitted under separate cover to be considered by RODNEY CARRINGTON ENTERPRISES, INC. Please initial the bottom right hand corner of each page to indicate that this rider has been read, understood, and agreed to. Rider must be signed and returned a MINIMUM of three weeks prior to performance. A show advance via phone, by Production Manager Mike Greer, will take place a minimum of 2-3 weeks prior to the engagement.

RODNEY CARRINGTON TAKES GREAT CARE TO PRESENT THE BEST POSSIBLE SHOW FOR YOU. PLEASE REMEMBER THAT THIS RIDER HAS BEEN PREPARED TO COVER ALL DIFFERENT TYPES OF VENUES. THERE MAY BE SECTIONS THAT WILL NOT PERTAIN TO YOUR PARTICULAR SITUATION. IF ANY OF THE PROVISIONS OF THE RIDER PRESENT ANY DIFFICULTIES WHATSOEVER, NO MATTER HOW INCONSEQUENTIAL THEY MAY APPEAR, PLEASE READ THIS RIDER CAREFULLY.

Show:

Doors: The Venue must check with Mike Greer or Manager before opening Doors. No one shall be allowed inside the Venue, except Rodney Carrington crew and Venue Personnel.

Showtime: Mike Greer will call when the show will start. This is to verify that, talent, Production, DJ/Emcee are prepared.

THE RODNEY CARRINGTON SHOW IS A "FOR MATURE AUDIENCES ONLY" EVENT.

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1. SHOW TIMING:

20 MINUTES	OPENING ACT
70 - 90 MINUTES	RODNEY CARRINGTON
90 MIN - 2.0 HOURS	APPROXIMATE SHOW LENGTH

2. CANCELLATION

Producer shall have the right, in its sole discretion, to cancel the Engagement without liability to Purchaser, by giving Purchaser notice thereof at least thirty (30) days prior to the start of the Engagement.

3. FORCE MAJEURE

If Artist's performance(s) hereunder is rendered impossible, hazardous or is otherwise prevented or impaired due to sickness, inability to perform, accident, interruption or failure of means of transportation, Act(s) of God, riots, strikes, labor difficulties, epidemics, earthquakes, any act or order of any public authority, and/or any other cause or event, similar or dissimilar, beyond Producer's control, then Producer's obligations with respect to the affected performance(s) shall be excused and Producer shall have no liability to Purchaser in connection therewith. Provided Artist ready, willing and able to perform, Purchaser shall remain liable to pay Producer the full contract price plus any monies called for in the Contract regardless of the occurrence of any of the foregoing events. For purposes of this provision, the term "Artist" shall include Artist or any member thereof.

4. CREATIVE CONTROL

Producer shall have exclusive control over all creative elements of the Engagement including, without limitation, the creative elements of the following: sound, lights, choice of performers (including master of ceremonies and welcoming speakers) and their length of their performance, stage sets, curtains, backdrops, song selection, manner of performance, and any music, film or videotape played to patrons at any time during the Engagement including prior to performance and during intermission (if any).

5. PARKING/PERMITS/ACCESS:

The Rodney Carrington Group travels with and will need parking for the following:

ONE (1) RENTAL CAR (ARTIST/PROMOTER) = 10-15 FEET OF SPACE
ONE (1) RUNNER VEHICLE (USUALLY AN SUV)

- A. Adequate parking should be provided for the above-mentioned vehicles immediately adjacent to the Backstage door.
- B. Inform Manager in advance if any permits or passes will be needed for these vehicles.
- C. If any of the vehicles must be parked on a lot away from the backstage entrance, Manager will need to know in advance.
- D. The equipment load in and tour parking areas must be clear of vehicles prior to load in. This area must remain clear and unobstructed through the completion of load out.
- E. Should it be necessary, it is essential for snow removal equipment, sand and salt to be used in order to clear the load in area prior to arrival and departure of all trucks, busses and other entourage vehicles.

6. MERCHANDISE:

Artist shall have sole approval of any and all rights to any all forms of merchandising to be offered for sale to the public. Any and all monies derived from the sale of merchandise shall belong to Artist. If Venue receives a percentage of sales, the percentage must be agreed upon by the Artist or Artist's representative during the show advance. Purchaser further agrees that it will not offer, nor allow to be offered, any souvenirs, photos, posters, T-shirts, etc. or any other type of merchandise bearing Artist's name and/or likeness, for sale to the public, without prior written permission of Artist.

- A. The merchandise area will be selected the day of show by Artist Merchandise Manager.
- B. Artist/Merchandiser shall have the right but not the obligation to sell souvenir programs and other merchandise and to retain 100% of the receipts.
- C. 4 tables of 8ft., and 2 chairs. Also: Venue needs to provide electrical outlet in close proximity to merch table.
- D. Two people to work/sell at merch table before, during and after show (IF ADVANCED BY MERCHANDISE MANAGER).
Must have knowledge of cash register and credit card machine. Will check in with DAVID SPIELBERG (615-509-3315) AT LEAST 2 hours before doors to count in merchandise and go over cash register and credit card machine.

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E. It is IMPORTANT that the merchandise area has adequate display materials for t-shirts, etc. If display materials are not available, please contact David Spielberg immediately. Since we fly to most of our dates and do not ship display materials, having these materials available is EXTREMELY important.

F. The merchandise area should have a high speed internet connection available.

7. GROUND TRANSPORTATION:

If Artist flies in for the Engagement, Purchaser shall provide and pay for transportation from the airport to the hotel and from the hotel to the airport for maximum of Six (6) people, luggage, and production gear. Purchaser also agrees to furnish, at its own expense, transportation for seven (6) people to and from Venue for load-in, sound check, performance and load-out, if applicable. Further, Purchaser agrees to provide and pay for transportation for Rodney Carrington, if necessary, to visit any media including, but not limited to radio, TV, or print advertising. All transportation shall be in clean, non smoking vehicles.

The exact transportation needs for the Rodney Carrington Tour vary from day to day, but must have:

One (1) Runner to be capable of the following:

A. good understanding of the surrounding area.

B. must have an SUV vehicle (not a pick up truck), clean and odor free, at the runners disposal all day long.

C. must have on their persons a cell phone or pager. The name and phone number of the runner must be given to Manager and Mike Greer at the time of advance by phone.

D. the runner is not to have any overlapping duties, such as running for the caterer or venue.

E. the runner should be of legal age to operate a vehicle, should be capable of and willing to purchase alcohol and tobacco products.

F. must be able to work and be on call from one-hour (1 hr.) prior to load in to approximately midnight. Runner to check in with Mike or Manager upon arrival.

G. must be able to handle money and be responsible for the money handled, as well as receipts for items purchased.

Getting the runner is the responsibility of the Venue, not the Artist.

8. SETTLEMENT/TICKET REPORTS:

A. Be prepared to settle the show and pay all monies owed to Rodney Carrington Ent., Inc. the night of the show, prior to the conclusion of performance in certified funds, cash. **(Non-certified checks must be approved prior to day of performance by Manager)**

B. Be prepared to give accurate ticket counts, accurate grosses, and run ticket audits at all times.

C. Be prepared to present itemized bills for all expenses (eg. Stage Hands, Security, Catering, etc.)

D. All Stage Hand Bills must be signed by Mike Greer before settlement.

E. A ticket audit should be ran at 9 am, 12 noon, and 5 pm, the day of show, and handed directly to Manager as soon as it is printed.

F. **A Ticket Report or a Ticket Audit, must be sent to manager VIA EMAIL daily from the onsale date until the day of show.**

TICKET MANIFEST

Purchaser shall deliver to Producer, at least two (2) weeks prior to the Engagement, a plot plan and printer's manifest of the Venue (including a notarized, signed statement From ticket printer, listing amount of tickets printed at each price); provided that Producer or its agent's failure to request, review or comment on the same shall not be deemed a waiver of Purchaser's obligations or Producer's rights herein. (If computerized system such as Ticket master is not used, Purchaser agrees to provide Producer, at the Engagement, with all unsold tickets for Producer to count and verify.) Purchaser shall also deliver to Producer, during the Engagement, all reports, of any kind, available to Purchaser from any ticket agency (e.g. Ticket master) which describe seats at the Venue whether or not such seats are available for sale (collectively "Manifests"). These Manifests shall include, without limitation, box seats, corporate seats, luxury seats, standing room and subscription seats. Producer shall be compensated for all tickets listed on the Manifests as being sold (at the price stated on the face of the Contract) less (i) approved complimentary tickets (pursuant to this Rider); and (ii) any unsold tickets presented to Producer at the Engagement. In addition, Producer shall be compensated for all seats located in the Venue which are occupied during the Engagement but not listed on the Manifests (including, without limitation, corporate box seats and permitted standing room); such seats shall be deemed sold for but not less than the highest price for which the Venue is scaled.

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TICKETS

Producer shall have approval over the sale of tickets including, without limitation, ticket price (including any discounts and premiums), and facility fee (if any) and on sale date. Purchaser shall not sale tickets to the Engagement as part of a subscription or other type of series of other concerts, without Producer's written consent. All tickets printed under the manifests shall be of the one stub, one price variety. No tickets shall be sold for seats located to the rear of the stage where the stage equipment on the stage is obstructing normal eye level viewing of Artist's performance, unless the location of the seat is clearly indicated on the ticket as "impaired vision" or "behind stage". Purchaser shall be solely responsible for counterfeit tickets and Producer shall be deemed to be paid on said tickets. If Purchases requests or causes tickets to be "pulled" Purchaser shall be solely responsible for same as if -said tickets were purchased, even if Purchaser attempts to return said tickets.

ACCESS TO BOX OFFICE

Producer shall have right to enter the box office at any time (before, during and after the performance) to examine and make extracts from box- office records of Purchaser relating to the gross receipts of the Engagement. Purchaser shall provide Producer with written box-office statement (certifies and signed be Producer) upon demand.

BREACH

If Purchaser sells tickets above the authorized ticket price(s) or otherwise sells tickets above the capacity of the Venue (as stated on the face of the Contract), then Purchaser shall be deemed in material breach of contract. In such event, Producer shall receive one hundred percent (100%) of the additional gross box office receipts resulting there from. The foregoing shall be in addition to all other rights and remedies available to Producer and Artist, including those defined in this rider, which rights and remedies are expressly reserved.

EXPENSES

If expenses are used to calculate the monies payable to Producer, then the following shall apply:

- (i) Producer shall have approval over all expenses. As a condition to Producer granting such approval, Purchaser agrees to only submit actual expenses based on original invoices (not copies). In addition, Purchaser agrees to submit to Producer all original contracts applicable to the engagement including, without limitation, contracts for the following hall rent, production, catering, ticket commissions, insurance, advertising and security.
- (ii) If the expenses submitted by Purchaser exceed the anticipated expenses (agreed to by the parties in writing prior to the Engagement), then the expenses exceeding the anticipated amount shall not be accepted. However, if such expenses are less than the anticipated expenses, then the lesser amount shall be applicable.
- (iii) Advertising invoices must include original invoices; only net-advertising invoices are acceptable (regardless of whether an outside or in-house ad agency is used). No fees will be allowed for public relations or promotions firms. Original tear sheets must be accompanied all print invoicing. Without limiting the generality of the foregoing, the following expenses are not acceptable:
 - (aa) any costs related to Purchaser's employees such as payroll, transportation, etc.
 - (bb) clean-up costs; and or damages related to the use of alcohol by patrons.

9. INDEPENDENT CONTRACTOR

The relationship between Producer and Purchaser is that of independent contractors. Accordingly, nothing in this Contract is intended, nor shall it be constructed to constitute the parties as a partnership, joint venture, employee/employer relationship or other relationship and neither party shall represent itself to third parties as such, Producer and Artist shall not be liable in whole or in part for any obligation incurred by Purchaser in carrying out its obligations hereunder.

10. LIABILITY

Purchaser agrees to accept full responsibility for the safety of all members of the audience, Purchaser's staff, facility staff, Artist and Artist's entourage while in the confines/grounds of the facility (ies) for this Engagement. Purchaser further indemnifies Artist, Producer and their agents and employees from any claims of damage to property or personal injury or death, etc. which may result from the collapse of a stage, barrier, platform, sound and/or lighting towers, etc. Further, as "security measures" are the responsibility of Purchaser, claims which may arise from problems stemming from an incident involving poor planning and/or actual execution of crowd control, either while entering or exciting the Venue, or otherwise inadequate security, Purchaser shall remain solely liable and Artist or Producer shall in no way be held responsible or liable.

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11. INDEMNIFICATION

In addition to Purchaser's indemnity obligations in paragraph 13 herein, Purchaser agrees to indemnify and hold harmless Producer and Artist and each of their respective employees, agents and contractors from and against any claims, costs (including, without limitation, reasonable attorneys' fees and court costs), expenses, damages, liabilities, losses and/or judgments arising out of, or in connection with, any claim, demand or action made by any party if such are (or are alleged to be) a direct or indirect consequence of: (i) the Engagement; or (ii) any breach or alleged breach of any warranty, representation, agreement or covenant made by Purchaser herein.

12. TAXES

Purchaser shall pay, at its sole cost, all taxes, fees, dues, levies, and the like relating to the Engagement and the sums payable to Producer shall be free of same. The foregoing shall not apply to any Federal or State income taxes imposed by law on Producer or Artist for Engagements performed within the United States (unless otherwise stated on the face of the Contract) but shall apply to all other forms of taxes including, without limitation, any business occupations tax or any value added tax ("VAT").

13. INSURANCE

Purchaser shall provide, at its sole cost, Commercial General Liability insurance covering any claims, liabilities or losses directly resulting from injuries to any person (including bodily and personal injury) and from any property damage and/or loss in connection with the Engagement. Such insurance shall be in the amount required by the Venue, but shall not be less than Two Million U.S. Dollars (\$2,000,000) aggregate per occurrence and Two Million U.S. Dollars (\$2,000,000) per event, placed with an insurance carrier acceptable to Producer. Said insurance shall be in full force and effect at all times Producer, Artist or any of their respective employees, agents or contractors (or any of their respective equipment) is or are at the Venue. Purchaser shall cause Producer, Artist and each of their respective agents and employees to be listed as additional insured's in connection with the foregoing insurance policies. Purchaser shall also provide, at its sole cost, a policy of Worker's Compensation insurance covering all of Purchaser's employees, subject to the requirements of the applicable state or foreign law. Purchaser shall provide certificates of insurance evidencing the above policies to Producer, at least fourteen (14) days prior to the start of the Engagement. Producer's failure to request, review or comment on such certificates shall not affect Producer's rights or Purchaser's obligations hereunder.

14. HOTELS:

Purchaser shall provide and pay for minimum of one (1) suite FOR RODNEY CARRINGTON, one (1) mini-suite or deluxe king FOR MANAGEMENT, AND 2 ADDITIONAL King, hotel rooms, at a full service hotel such as a Hilton, Marriott, Embassy Suites or equivalent, throughout the duration of the Engagement. At Artist's sole discretion, the aforementioned hotel rooms may be available one (1) day prior to the start of the Engagement due to Artist's traveling schedule. In the event that any hotel rooms will not be used, Artist will inform Purchaser a minimum of twenty-four (24) hours in advance so that Purchaser will not be charged for any unused rooms.

15. BACKSTAGE/DRESSING ROOMS/PRODUCTION OFFICE/GREEN ROOM:

The venue shall provide clean, lockable dressing rooms with keys, if available (if available to be provided to either Manager or Mike Greer upon request). If dressing rooms are not lockable, Purchaser shall provide and pay for security personnel to be outside the dressing room throughout the day and evening. Any damage, loss or theft to Artist's clothing, property, equipment, etc. while in dressing room shall be responsibility of Purchaser. These rooms are for the exclusive use of the Artist and Tour Personnel, and are not to be used at any time for any other purpose, such as local crew bathrooms, etc. All dressing room facilities must be air conditioned, with the option of controlling the temperature. These rooms must not be subject to backstage traffic. The dressing rooms must have at least, but not limited to:

A. ARTIST DRESSING ROOM – RODNEY CARRINGTON

To be set up by load in and will be used from Artist's arrival until the End of Load Out. Must be behind stage with a clear walkway to stage without being seen by audience.

Sink

Private Toilet (stocked with paper goods)

Shower Facilities (must have Hot Water & be cleaned the morning of show)

Table and 4 Chairs

B. SUPPORTING ACT & MUSICIAN DRESSING ROOM

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To be set up by load in and will be used from Artist's arrival until the End of Load Out. Must be behind stage with a clear walkway to stage without being seen by audience.

Sink

Private Toilet (stocked with paper goods)

Shower Facilities (must have Hot Water & be cleaned the morning of show)

C. PRODUCTION OFFICE – Tour Manager, Personal Manager, Production Manager, & Promoter

To be set up by load in and will be used from Load In until the End of Load Out.

Two (2) 8 ft. tables

Four (4) chairs

Six (6) electrical outlets

One (1) hard wired or wireless internet connection. PLEASE PROVIDE PASSWORD FOR WIRELESS

D. GREEN ROOM/HOSPITALITY ROOM – CATERING

This will serve for meet and greets (if applicable) & hospitality room for food for crew.

Two (2) 8 ft. tables – for eating

Eight (8) Chairs

E. PRODUCTION CREW DRESSING ROOM -

To be set up by load in and will be used from Load In until the End of Load Out.

Sink

Private Toilet (stocked with paper goods)

Shower Facilities (must have Hot Water & be cleaned the morning of show)

F. MEET & GREET ROOM

- Need a separate room from the backstage area

- This room will be used for Meet & Greets as well as TV/personal interviews

- 4 chairs

- One 8ft. table

G. BACKSTAGE

The backstage area should be marked clearly to all. The backstage area should form a compound. If need be, Pipe & draped or roped off from the side of the stage to the outer wall. This is to form a distinct line of boundary between backstage and Front of House.

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16. BACKSTAGE CATERING/DRESSING ROOM CATERING:

- 24 BOTTLED WATERS
- COFFEE POT SET UP WITH CUPS (STASBUCKS BRAND COFFEE PREFERRED POT)
- FRESH FRUIT (BLACKBERRIES, BLUEBERRIES, RASPBERRIES, BANANAS)
- MENUS FROM LOCAL RESTAURANTS

17. SECURITY:

REQUIREMENTS:

- 4 DEDICATED T-SHIRT SECURITY (not to have any overlapping duties)
- 2 DEDICATED UNIFORMED SECURITY (not to have any overlapping duties)
- Security Meeting – (all 6 security personnel to be present) held 30 minutes before doors open, in place to be determined by Manager and Mike Greer.

AT ALL ENTRANCES: Signs must be posted BY THE VENUE at each entrance and lobby of venue stating the following:

**“NO VIDEO OR ANY OTHER RECORDING DEVICES
ARE ALLOWED IN VENUE
USE OF CELL PHONES DURING THE
PERFORMANCE WILL NOT BE TOLERATED ”**

NO ONE BACKSTAGE WITHOUT A BACKSTAGE PASS – The only one allowed without a pass is Rodney Carrington. If someone is without a pass the proper response is “Sorry. I can’t let you back without an appropriate pass.” Please ask them to find their seat or please leave. Questions or concerns go to Manager or Mike Greer

HECKLERS. There is a No Tolerance Policy on Hecklers. These are SOMETIMES people who have had too much to drink (BUT NOT ALWAYS), BUT are People that are interrupting the show by yelling inappropriately. We ask that these people either please enjoy the show and be quiet or please leave. **WE ARE NEVER RUDE TO ANYONE!** If it happens a 2nd time Security is to escort out. **THERE WILL BE AN EXTENSIVE MEETING REGARDING THIS ISSUE WITH SECURITY, USHERS, TICKET TAKERS PRIOR TO SHOW.**

No one Backstage during the show except Rodney Carrington Crew and Production. **It is the job of venue security to keep this matter under control.**

All Meet & Greets (M&G) will be done after the show. This includes all Radio M&G, Venue M&G, Rodney Carrington Personal Guests, Etc.

All necessary backstage passes will be given out the day of the show. Manager carries all appropriate stick on passes for the show.

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RODNEY CARRINGTON PRODUCTION REQUIRMENTS

18. PRODUCTION/TECHNICAL:

All production should be advanced by Mike Greer

THIS INCLUDES SOUND, LIGHTS, VIDEO, STAGE HANDS, & LOAD IN TIMES

The following sections concern the various requirements for the safe and effective presentation of Artist's performance hereunder, and Purchaser agrees to adhere to these requirements and provide the necessary equipment thereto at its sole cost and expense for Artist's sole and exclusive use.

BECAUSE OF THE NATURE OF THE COMEDY, IT IS ESSENTIAL THAT EVERY PERSON IN THE AUDIENCE CAN UNDERSTAND EVERYTHING THAT THE ARTIST SAYS. THEREFORE, A HIGH QUALITY PROFESSIONAL SOUND SYSTEM IS CRITICAL TO THE SUCCESS OF THE PERFORMANCE.

Stage: Please email an estimate for all stagehands and house staffing to Manager or Mike Greer
32'w x 24'd x 4h', with one set of stairs mid-stage left and one set of stairs up-stage right. Stage must be high quality with no dips or holes. **The first row of chairs should be at least 6' from the front of the stage.**
We also Need 1 4'w x 8'd camera riser the same height as the stage at FOH.

Supplied By Promoter or Venue:

Lighting

(10) Source 4 Lekos with the following:

(8) No Color

(2) for Gobo with the Rodney Carrington logo

(3) Color Stage Wash with the following colors (number of fixtures depends on stage size):

Blue R80

Red R27

No Color

(2) Molefay or Crowd Blinder Light Fixtures

Spotlights:

(2) Longthrow Xenon Followspots with R33 Gel

Clear Com

(7) Stations of Clear Com are needed all on a single channel located at the following positions:

(2) Spotlights

(1) Lighting Director

(1) Camera Operator

(1) Video Director

(1) FOH Audio

(1) Monitor Engineer Position

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Consult with Mike Greer in advance regarding drapery needs.

FLY DATES ONLY:

We Supply

- 1 Star acoustic guitar.
- 1 Video Switcher, Camera and Computer
- 1 Monitor technician.
- 1 Video Producer

Labor We Need You to Supply

- 1 Runner with suv, van capable of holding 6 people with production luggage
- 1 FOH system technician that has complete knowledge of house system.
- 1 Lighting director that has complete knowledge of lighting system.
- 1 Camera operator, one hour prior to the show beginning.
- 2 Spotlight operator, one hour prior to the show beginning.
- 1 Houselight/ Electrician ONLY IF separate from lighting director

Stage

Stage must be 32'w x 24'd x 4'h minimum. with one set of stairs stage left

AUDIO:

FOH System:

Main Pa: Line Array system capable of covering every seat with highest level of clarity.
Acceptable brands include EV, JBL, L Acoustics, Meyer, EAW. Intelligibility is the main goal.

Front fills: Enough fill to cover any front seat not covered by the main PA.

FOH Console: Whatever the local FOH audio engineer is most comfortable with. Console does have to be approved by Production Manager.

If Analog console is used:

- (2) Channels of Compression
- (1) Reverb Unit
- (1) Delay Unit

Monitor System (YES, WE NEED A SEPARATE MONITOR CONSOLE):

Monitor Console: Digi-design SC48(preferred) OR Yamaha M7CL. Any pro analog desk. Preferred brands include Soundcraft sm series, midas xl or heritage, yamaha pm series.

If using an Analog Desk-Need four channels of EQ. Preferred brands are KT, BSS, Ashley

Wedges:

(7) Low profile Biamp Wedge mixes. Preferred makes and models: L Acoustics, 115 XT, Meyer Sound, JMF 212A, Meyer Sound UM 100P, D&B Max 12, EAW SM200, Claire Brothers 12AM

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Wireless Microphones:

We provide all Wireless and Wired Microphones needed for performance.

MISCELLANEOUS SOUND REQUIREMENTS:

Venue or sound company must provide a full compliment of mic cables, and mic stands.

RODNEY CARRINGTON INPUT LIST:

Channel:	Mic:
1. Rodney Guitar	Active DI
2. Spare Guitar	Active DI
3. Rodney Vocal	Wireless
4. Spare Vocal	Wireless
5. Spare Vocal	Wired
6. Vocal Mic	Wired Switched Mic (Always Hot)
7. Tracks Left (we provide)	DI
8. Tracks Right (we provide)	DI
9. Video Left	DI
10. Video Right	DI

Backline

- 2 Wooden Barstool without a back
- 1 Guitar with ACTIVE ELECTRONICS. Preferred make and models: Martin DSR-1, Taylor 400 Series, Gibson J-45, Gibson Songwriter Deluxe. This guitar is to be used as a spare.
- 2 Guitar Stand
- 1 10' x 10' Area Rug

Video:

- 1 video screen (minumum of 9' x 12')
- 1 video projector (10K Lumen or Consult with Mike Greer)
- 1 VGA Cable ran from projector to Video Area

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19. ITEMS TO BE SENT BACK ALONG WITH THIS SIGNED SHOW ADVANCE/ RIDER:

SEATING CHART FOR THIS SHOW (PLEASE INDICATE ALL HOLDS AND KILLS)
VENUE FLOOR PLAN
TICKET REPORT VIA EMAIL (DAILY)
EMAIL PROJECTED EXPENSES TO **Mike Greer OR Manager**

ANY OUTSIDE CATERING EXPENSES (IN THE EVENT THAT THERE ARE ANY)

20. ITEMS NEEDED BY THE SHOW ADVANCE BY PHONE (2-3 WEEKS PRIOR TO SHOW):

SEDAN COMPANY INFORMATION (IF NEEDED)
RUNNER INFORMATION
PLEASE PROVIDE NAME, CELL PHONE NUMBER, AND TYPE OF VEHICLE. WE PREFER A RUNNER WITH AN SUV. PLEASE DO NOT RENT A VEHICLE WITHOUT SPEAKING WITH MANAGER OR MIKE GREER FIRST
MERCH SELLER INFORMATION TO DAVID SPIELBERG
ANY LOCAL GOLF COURSE RECOMMENDATIONS (Also please note if the venue has any deals with any courses)

21. DAY OF SHOW NEEDS:

NOON HIGHLIGHTED SOLD SEATING CHART DELIVERED TO MANAGER BACKSTAGE
NOON UP TO DATE/LATEST TICKET AUDIT DELIVERED TO MANAGER BACKSTAGE
NOON VARIETY OF MENUS FROM LOCAL RESTAURANTS. ALSO PLEASE PROVIDE ANY RECOMMENDATIONS OF ANY GOOD, CLOSE, LOCAL RESTAURANTS
2:00 PM 2PM TICKET AUDIT DELIVERED TO MANAGER BACKSTAGE
1 HOUR BEFORE DOORS TICKET AUDIT DELIVERED TO MANAGER BACKSTAGE

22. QUESTIONS THE DAY OF SHOW:

ANY AND ALL QUESTIONS THE DAY OF SHOW SHOULD BE DIRECTED TO MANAGER OR MIKE GREER ONLY

The parties agree the foregoing pages are part of the agreements and contracts between the Artist and its representatives, national and local promoters, and the venue. By signing below parties have read, understood, and agreed to the foregoing pages.

Venue: (signature) _____ Date: _____
(print)_

Promoter: (signature) _____ Date: _____
(print)_

Artist Representative :
(signature) _____ Date: _____
(print)_